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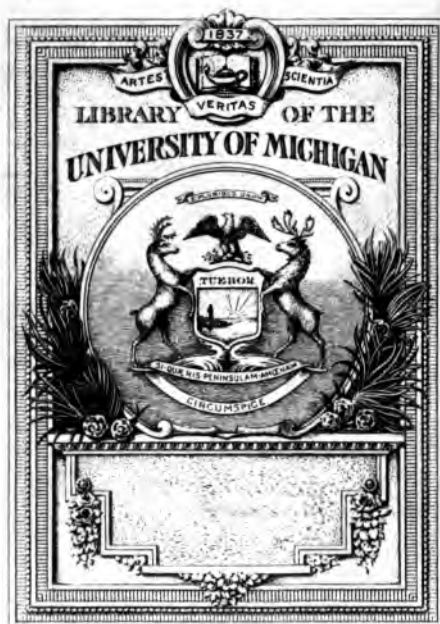
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OF  
HARMONY  
AND  
NUMBERS,  
IN  
LATIN and ENGLISH PROSE,  
AND IN  
*English* POETRY.

800.56  
M295

1/A 25

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IN FIVE CHAPTERS.

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By the Reverend  
*EDWARD MANWARING.*

---



LONDON:  
Printed for M. COOPER, at the Globe in  
Pater-noster Row. 1744.

[REDACTED]



## **D E D I C A T I O N.**

*to do but to study the Ancients, as you have done, wou'd they succeed in musical Sounds.*

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**T H E**

English  
Charming  
-22-27  
4611

# DEDICATION.

To Dr. PEPUSCH.

**T**HE following Reduction of English Verse is owing to your letting me see Merfennus upon this Subject; and as the Truth of the Principles, and their Application is so very evident, the Discovery, I hope, will please all who are Lovers of Learning,

The greatest Impediment, as I know of, to true Learning, is a vain Opinion, that we equal, or rather exceed, the Ancients, in all kinds of Knowledge and Learning. You will be able, in a little Time, from your Reduction of ancient Music, to convince the World, that modern Music falls infinitely short of ancient Harmony, and that the Moderns have nothing

# CONTENTS.

## CHAP. IV.

*The Defects of our English Orators for  
Want of these Numbers.* Page 29

## CHAP. V.

*The Principles of Harmony in English Po-  
etry, and the Art of making and reading  
this Verse in all Kinds.* Page 35



OF



O F  
H A R M O N Y  
A N D  
N U M B E R S, &c.

---

C H A P. I.



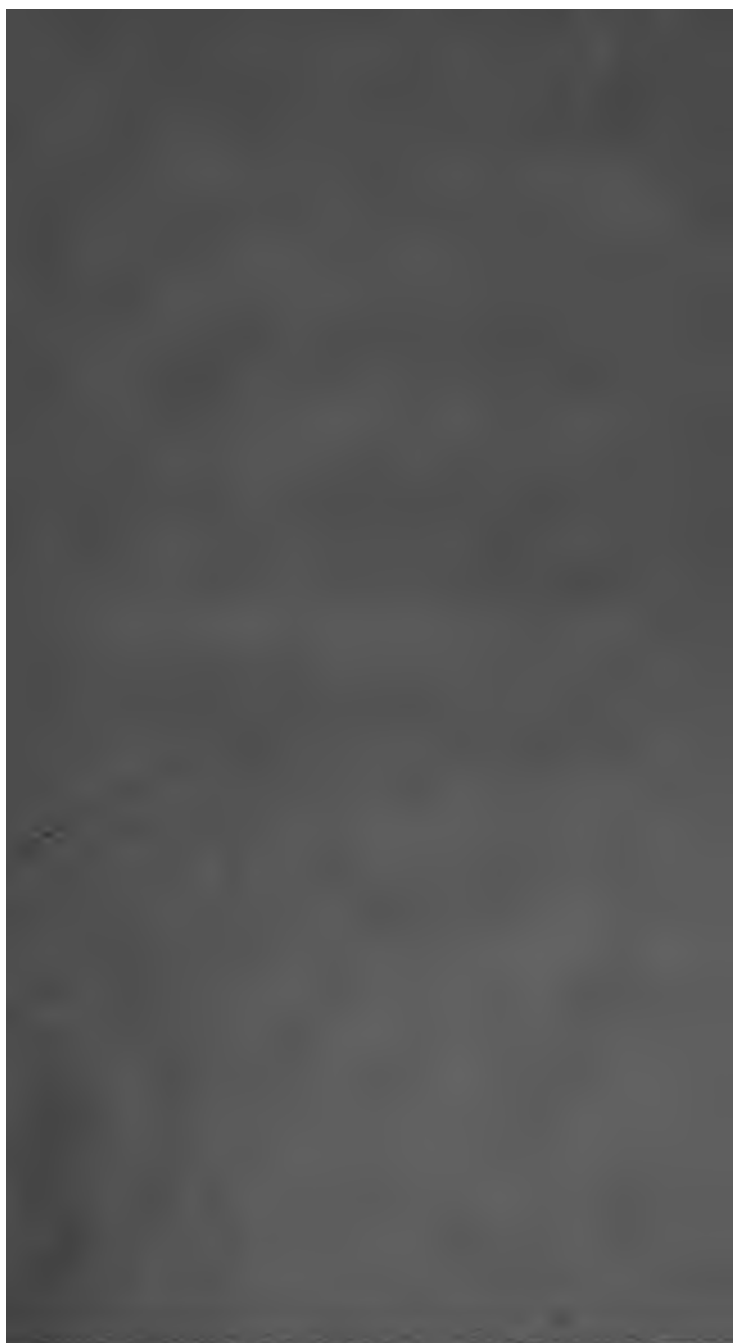
HERE is nothing which the Ancients studied more, and nothing perhaps we have studied less, than the Principles and Rules of Harmony and Number, in Prose Compositions. The Ancients, as *Aristotle*, *Cicero*, and Others, have given us Rules for this Composition; and tho' many of the Moderns read these Rules, yet I cannot find that they make a good Use of what they have read. The general View of our *English* Composers is to succeed in their Arguments, Topics, and Terms ;

B and













O F  
**H A R M O N Y**

A N D

**N U M B E R S,**

I N

**L A T I N and E N G L I S H P R O S E,**

A N D I N

*English* **P O E T R Y.**

---

**I n F i v e C H A P T E R S.**

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where there is a Comparison of like to like, or an Opposition of Contraries, this apt Composition will often help us to Variety of Clauses.

A full Comprehension, or Period of Words, has four Parts, and is something like four *Hexameter* Verses. Incisions and Members are of the greatest Force in real Causes, especially when we accuse or refute : Nor is any Kind of Oratory more preferable, or more pressing, than when we smite with two or three Words, and sometimes with one, and sometimes, but seldom, with many. To speak, then, in a beautiful Manner, and like an Orator, is to speak, as you know *Brutus* better than any one, in the choicest Words and the best of Sentences ; nor is any Sentence of Use to the Orator, but what is aptly expounded and made compleat ; nor will the Light of the Words appear, but from a proper and due Disposition ; and this Disposition and Exposition, are to receive Light from the Numbers ; and that is Number which has no poetical Order and Flow, but is far from it, and most unlike it ; not but Numbers are the same in Prose as in Poetry, but the Order of the Feet make that which is pronounced Prose or Poetry. And we are obliged to use these Numbers and these Periods, if we wou'd be eloquent, not only because, as *Aristotle* observes, the Flow of the Oration may not be infinite, but because whatever is aptly connected in Numbers and Periods, has a greater Force, than what is disharmonious, loose, and unbounded.

We

1611  
-22-27

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**T H E**

THE HISTORY

OF NUMBERS



THE HISTORY OF NUMBERS  
IN PROSE COMPOSITIONS, AND THE ART  
PROVED FROM CICERO'S ORATOR.

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CHAP. I.

**T**HE History of the Numbers in  
Prose Compositions, and the Art pro-  
ved from Cicero's Orator. Page 1

CHAP. II.

A Specification of the Numbers, with their  
Proportions and Effects. Page 10

CHAP. III.

The Position or Place of these Numbers in  
English Composition. Page 24

CHAP.









O F  
H A R M O N Y

A N D

N U M B E R S,

I N

L A T I N and E N G L I S H P R O S E,

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*English* P O E T R Y.

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IN A HISTORY



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OF THE  
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Proportions and Effects.* Page 10

C H A P. III.

*The Position or Place of these Numbers in  
English Composition.* Page 24

C H A P.













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[REDACTED]

“ held the Eārth, and lō it wās withōut Fōrm  
“ and Vōid.

“ I bēhēld the Mōuntāins, ānd lō, thēy  
trēmblēd, ānd āll the Hīlls mōvēd lightlŷ.

“ I bēhēld, ānd lō, thēre wās nō Mān, ānd  
“ āll the Bīrds of the Hēavēns wēre flēd.

“ I beheld, and lo, the frūitfūl Plāce wās ā  
“ Wildernēs, ānd āll the Cīties thēreof wēre  
“ brōkēn dōwn āt the Prēfēnce of the Lōrd.”

And what can be more majestic and ample  
in the Numbers, and in the Composition, than  
this solemn Addres to the Divine Being, “ O  
“ hōlŷ, blēssēd, ānd glōriōus Trīnīty, thrēe  
“ Pērsōns ānd one Gōd, hāve Mērcŷ upōn ūs,  
“ mīserāblē Sīnnērs.



1915  
Kern  
-22-27  
1611



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in half a Foot. I shall exemplify all this from Mr. *Pope* and others. The single Lines in these Examples, separate the half Feet and the Feet; and the double Lines separate the Concords; or mark out what the Antients called the *Cæsural Pause*.

### A TIERCE MINOR

*All, | Alone.*      *Mr. POPE's Cecilia.*

Here the Metre consists of three Syllables, which is the least Metre, because the least Concord; and as this Concord, or *Tierce Minor*, begins with half a Tone, for this Concord consists of a Tone and a half, so must the Metre begin with half a Foot, and end in a full Foot, and this Beginning and Ending is naturally harmonious; and this Harmony consists in the small Rest, which is little more than a syllabatical Pause, betwixt the half and the whole Foot, which makes the Concord and this Pause consist, as the *cæsural Pause*, more in the manner of making it than in the Time. We are to make the Voice acute upon this half Foot, and then pass to the first Syllable of the full Foot with an acute Voice.

### A TIERCE MAJOR.

*Unheard | Unknown.*

Here the Metre consists of two full Feet, which is as the *Tierce Major* which consists of two full Tones; and the Harmony consists in making

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Here the Verse consists of seven half Feet, that is, of a *Tierce Minor* and *Major*: If the *Tierce Minor* is first, the Beginning is in half a Foot, and the End in a full Foot, as in the first Verse: But if the *Tierce Minor* is last, the Beginning is in a full Foot, and the Ending in half a Foot, as in the last Verse. The Harmony of this Verse consists in a due Pronunciation of the Concords, and in a due Separation of these Concords by the Cæsural Pause: And wherever the first Concord, or Member ends, the Word must end, otherwise the Verse will want this Pause, or the Concords will be confounded; and this Rule is to be observed in all the Cæsural Pauses, or Rests.

If the Syllables are eight, the Division may be into three and five, or five and three, or into four and four: This Division into three and five, is into a *Tierce Minor* and a Fourth, and the Division into four and four, is into two *Tierce Majors*.

#### A TIERCE MINOR and a FOURTH.

Psalm O | render | Thanks to | God a | bove,  
106. The | Fountain | of e | ternal | Love.

Here the Verse is divided into three and five, or into a *Tierce Minor*, and a Fourth. If the Fourth stands first, the Cæsural Pause in the first Verse is thus:

O | render | Thanks to | God a | bave.

This

This Verse therefore begins and ends in half a Foot, as the two Concords begin and end in half a Tone; and this Verse may be divided into four and four half Feet, that is, into two *Tierce Majors*.

### *Two* TIERCE MAJORS.

*For he | with his || Almigh | ty Hand  
The Gates | of Brass || in Pi | eces broke;  
Nor | could the | massy || Bars with | stand,  
Or tem | per'd Steel || resist | his Stroke.*

The two first Verses are divided into four and four half Feet; this Verse therefore begins and ends in a full Foot, for it is a *Tierce Major* repeated, and very harmonious: The third Verse is divided into five and three half Feet, and this Inequality is agreeable to the Ear; the fourth Verse is divided into four and four: This Mixture of Concords, from Equality and Inequality of Syllables, is wonderfully harmonious.

If the Syllables are nine, the Division may be into five and four, or four and five as the Concords stand, for this Verse is a fourth and a *Tierce Major*, and therefore this Verse may begin and end in half a Foot, or in a full Foot.

### *A* FOURTH and a TIERCE MAJOR.

*Ob | Life! thou | Nothing's || younger Bro-  
ther!*

Here the Verse begins with half a Foot, and ends in a full Foot.

If the Syllables are ten, which is the Measure of *English* Heroic Poetry, the Division may be into three and seven, or seven and three, for the *Pentametre* answers to the seventh in Music; and as this seventh is made up of these two Concords, a *Tierce Minor*, and a fifth, and the *Tierce Minor* consists of a Tone and a half, and the fifth of three Tones and a half; this Verse, according to this Division, must begin and end in half a Foot, as the Concords begin and end with half a Tone; and if the least Member of the Verse stands first, this Member will consist of three half Feet, so that the third half Foot must end a Word; and so in all the Division of the Concords, the first Member, then, begins in half a Foot, and ends in a full Foot; and the second Member begins in a full Foot, and ends in half a Foot; and we are to make a Pause in all Verse where the Concord ends, that the Concords may have their due Harmony; for if the Concords are confounded, this is no Verse. I shall exemplify this first Division into three and seven, from a Verse of Mr. Cowley's, which cannot be read in any Harmony without this Division. *Pind. i. Stanz. 10.*

*The DIVISION in Three and Seven, or into  
a TIERCE MINOR, and a Fifth,*

*Swear | that none || ere had such a | graceful  
| Art.*

In

In reading this Verse we must acute the first half Foot, and the first Syllable in every full Foot.

This Verse may have another Division of the half Feet, as into five and five, which is into two fourths. I shall exemplify this from Mr. Pope's *Windsor Forrest*. Mr. Pope is wonderfully happy in the Division of the Concords, for there is not a Verse in this Poem but what is musically divided.

*See from the Brake the warring Pheasant*  
*springs,*  
*And | mounts ex | ulting || on tri | umphant*  
*| Wings.*

Here the last Verse is divided into two fourths, or into five and five half Feet; and the first Verse is divided into seven and three half Feet.

Milton wants this Division of the Verse into musical Concords, where his Verse is composed of Poly syllable Words, which are often an Obstruction to this Division; but then the Grandeur of his Diction and Thoughts, and his most beautiful Transpositions, supply this Harmony; or Want of the Numbers; and the Misfortune is, that whenever this Poet has these Numbers or musical Concords, they are generally confounded by prosaic Stops. The first Verse of this Poem is a seventh in Music, or is

divided into seven and three half Feet, that is, into a fifth and a *Tierce Minor*; thus divided:

*Of Man's first Disobedience, || and the Fruit !*

This Verse is musically pointed at the End of the Word *Disobedience*, where the Concord ends, or the Cæsural Stop is to be; and consequently the Reader cannot be deceived in reading this Verse, if he begins and ends in half a Foot; and if he reads this Verse in the rythmical Proportion of the Feet: But the following Verse, which has the same Concords, has these Concords confounded from the prosaic Stop; for it is pointed thus:

*Of that forbidden Tree, whose mortal Taste.*

Whereas this Verse should be pointed according to the Concords.

*Of that forbidden Tree whose, || mortal, Taste.*

The Reader may observe that the last Concord *mortal Taste* is a *Molossus*, which should be a *Cretic*; thus corrected for the sake of the Quantity.

*Of the forbidden Tree tho' beautiful.*

Some may think this Rhythm is too effeminate, and that *Milton's* Number is more masculine, as it really is; and that this Neglect  
of

of Number in the *Exordium* may not be amiss,  
I have only expressed the natural Number,  
and the Reader may judge as he thinks fit.  
These three long Syllables at the End of the  
Verse is common to *Milton*, B. iii. v. 1.

*Hail holy Light, Offspring of Heav'n first born,  
Or of the eternal co-eternal Beam,  
May I express thee unblam'd? Since God is  
Light,  
And never || but in unapproach'd Light  
Dwelt, from Eternity dwelt || then in thee,  
Bright Effluence of bright Essence, || increāte.*

These, and the following Lines, are wonderfully beautiful, and flow in the Concords.

*Or bear'st thou rather || pure Æthereal Stream,  
Whose Fountain || who shall tell? Before the Sun,  
Before the Heav'ns thou wer't, and || at the  
Voice  
Of God, as with a Mantle || didst invest  
The rising World with Waters || dark and deep,  
Won from the void and formless || Infinite.*

B. viii. v. 520.

*To the || nuptial Bower  
I led her || blushing like the Morn, all Heav'n  
And happy Constellations || on that Hour  
Shed their selectest || Influence; the Earth  
Gave Signs of Gratulation || and each Hill;  
Joyous the Birds, fresh Gales, and || gentle Airs,  
Whif-*

*Whisper'd it to the Woods, and || from their  
Wings  
Flung Rose flung Odours from the || spicy Shrub,  
Disporting, || till the amorous Bird of Night  
Sung spousals || and bid haste the Evening Star  
On his Hill Top to light the || bridal Lamp.*

B. 5. v. 12.

*He || on his Side  
Leaning half-rai'd, with Look of || cordial Love  
Hung over her enamour'd, || and beheld  
Beauty, which, whether waking || or asleep,  
Shot forth peculiar Graces; || then with Voice  
Mild as when || Zephyrus on Flora breathes,  
Her Hand soft touching || whisper'd thus, A-  
wake,  
My fairest || my espous'd, my latest found,  
Heav'n's last, best Gift, my ever || new Delight,  
Awake; the Morning || shines, and the fresh  
Fields  
Call us; we lose the Prime, to || mark how  
spring  
Our tended Plants, how blows the || Green  
Grave,  
What drops the Myrrh, and || what the balmy  
Reed,  
How Nature paints her Colour, || how the Bee  
Sits on the Bloom, extracting | liquid Sweets.*

There is a wonderful Harmony in these  
Lines from the Change of the *Concords*, B. 8.  
v. 1.

*The*

*The Angel ended, || and in Adam's Ear,  
So charming || left his Knees, that he awhile,  
Thought him still speaking || still stood fix'd to  
bear.*

This musical Flow is not to be had from  
Polysyllable Words, as you may find from  
this and other Verses :

*Powers and Dominions Deities of Heav'n.*

Words of one, two, or three Syllables are  
best adapted to these musical Concords, as  
thus,

*He ended frowning, and his Looks denounc'd,*

Or thus, B. vi. v. 1.

*All Night the dreadless Angel || unpursu'd,*

Or thus,

*Perhaps has spent his Shafte, and || ceases now  
To bellow || thro' the vast and boundless Deep.*

Or thus in 4th. B. 6, v. 110.

*Go then thou, mightiest || in thy Father's Might!  
Ascend my Chariot, guide the || rapid Wheels  
That shake Heav'n's Basis; || bring forth all my  
War.*

*My Bow, my Thunder, || my almighty Arms;  
Gird on thy Sword, on || thy puissant Thigh.*

Or



Or thus in Fourths, *B. vii. v. 197.*

*About his Chariot || numberless were pour'd  
Cberub and Seraph, || Potentates and Thrones.*

When a *Tierce Minor* is followed by a fifth and a fourth, this is harmonious; as,

*He ended, || and the heavenly Audience loud  
sung Hallelujah. ||*

I have now specified the Principles of Harmony in *English* Poetry, and the Division of our Verse into Members, from these Principles; and the constant Harmony in this Division demonstrates the Truth of these Principles. Dr. *Pepusch*, a Gentleman of singular Humanity, and greatly skilled in antient Harmony, was so kind as to let me see *Morsennus on Antient Poetry*, where I found these Principles in his Reduction of *Iambic* Metre and Verse: And as our Verse originally flows from the *Greek* and *Latin Iambics*, I have applied these Principles to our Poetry, and the Application appears to be just. Should any one suspect this Reduction let him read the following Verses, where the Concords are not to be had, and this, or nothing, will teach him the Truth. *B. v. v. 840. B. ix. v. 249*

*Thrones, Dominations, Princedoms, Virtues,  
Powers.  
For Solitude sometimes is best Society.*

And

And if the Concords are right with respect to the Division of the Syllables, and the Quantities wrong, the Harmony of the Verse is utterly lost; as,

*Delectable both || to behold and taste,  
For he who tempts, tho' in vain, || asperges  
The Attempted with Dishonour foul, suppos'd  
Not incorruptible of Faith, not Proof,  
Against Temptation: Thou thy Self with Scorn  
And Anger wouldst resent that offer'd Wrong.*  
B. ix. v. 296.

This Verse is defective both in Accent and Quantity. B. iii. v. 266.

*His Words here ended; || but his meek Aspect.*

Here the first Syllable in Aspect is acuted and long, whereas this Syllable should be short and grav'd.

Milton is then defective in his Accents and Quantities, when his Imagination is most cool, or when he writes upon simple Subjects. The following Lines, to me, are no Poetry. B. viii. v. 540.

*For well I understand in the prime End  
Of Nature her th' inferior, in the Mind  
And inward Faculties, which most excel;  
In outward also her resembling less  
His Image who made both, and less expressing  
The Character of the Dominion giv'n  
O'er other Creatures: Yet when I approach*

*Her Loveliness, so absolute she seems,  
And in herself compleat, so well to know  
Her own, that what she wills to do or say  
Seems wisest, virtuous, best, discreetest, best;  
All higher Knowledge in her Presence falls  
Degraded, Wisdom in Discourse with her  
Loses discountenanc'd, and, like Folly, seems  
Authority and Reason on her wait,  
As one intended first, and after made  
Occasional'y; and to consummate all  
Greatness of Mind and Nobleness, their Seat  
Build in her Loveliness, and create an Awe  
About her as a Guard angelic plac'd.*

But whenever this most incomparable Poet has his Imagination inflamed by a divine Enthusiasm, he is all Harmony. As in the following Lines, B. vi. v. 760.

*He in Celestial || Panoply all arm'd  
Of radiant Urim || work divinely wrought;  
Ascended || at his right Hand Victory  
Sat Eagle wing'd.  
Stand still in bright Array ye || Saints, here stand  
Ye Angels || arm'd, this Day from Battle rest:  
Faithful hath been your Warfare, || and of God  
Accepted ||.*

B. viii. v. 557.

*Up he rode,  
Followed with Acclamations || and the Sound  
Symphonious || of ten thousand Harps that tun'd  
Angelic || Harmonies; the Earth, the Air  
Resounded || thou remembrest, for thou bearest  
The*

*The Heav'ns and all the || Constellations rung :  
The Planets in their Station || list'ning stood,  
While the bright Pomp ascended || jubilant.*

From this it appears that our *Pentametre*, or *English Heroics*, is a seventh in Music, which is made up of a *Tierce Minor* and a fifth: The *Tierce Minor* is a Tone and a half, and the fifth has three Tones and a half, equal in all to ten half Tones in the *Diatonic Scale*, or to ten half Feet in the *Pentametre*. Or this Verse may be divided into two fourths; and as the fourth has two Tones and a half, these two fourths are equal to ten half Tones in the *Diatonic Scale*, or to ten half Feet in the *Pentametre*: And this is all the Division this Verse can have according to the Ratios of the musical Concords; and, if there is not a Division in the Composition of this Verse, at the End of a Word, in the third, seventh, or fifth half Foot, this Composition will have no Modulation; for ten Syllables are no more Poetry, without these Syllables are artfully disposed, than any Section of ten Syllables in Prose Composition. There is then an Art with respect to Numbers in Versification, and this Art consists in making the Verse flow conformable to the musical Concords; and, to imitate these Concords, every Verse must begin and end in half a Foot, as the musical Concords end or begin in half a Tone; and we are to acute this half Foot, and transfer this Acute, or pass with this Acute to the Beginning of the fol-

lowing Foot, so that the Beginning of every Foot is to be acuted, and the End grav'd: I shall exemplify this in the following Verse;

*Swear that none e'er bad such a graceful Art.*

I have asked eminent Scholars to read this Verse, but could never find any one who could ever read it, according to the due Modulation of the Verse, because they were always out in the Accents: Thus divided in Feet, Members and accuted,

*Swear | thát nòne || ére bàd | súch à | grácefùl | Art.*

If in reading this Verse we acute or circumflex the Particles hād or ā, which all that read it are apt to do, the Harmony of this Verse is utterly lost.

All the Difficulty then the Reader will find in the Modulation of *English* Poetry, and, indeed, in all Poetry whatever, is how to make the cæsural and syllabical Stops; and, perhaps, he will be apt to wonder how a Stop can be made before the Word, or the Sense Stops; but these Stops are not as prosaic Stops. In the syllabical Stop, if the Word consists of three Syllables, and these three Syllables are to be a *Tierce Minor*, the Voice is to pass from the first Syllable to the Beginning of the following Foot, with the same Acute as is made on this first Syllable; for it is the Manner of the

the Pronunciation more than the Times, that makes this Stop, as in the following Verse;

Uriel || *thou Regent of the Sun, and held.*

Here the first Member *Uriel* is a *Tierce Minor*, and, to make this Concord, we are to separate the first Syllable *ū* from the following Foot; and if we only acute *ū* and then pass to *ri* with this Acute, and make the Stop no more than a Syllabical Stop, this Member will have its proper Harmony. Besides, all Verse is so very short, that the Sense of the Verse cannot be confounded from these small Stops. The half Foot Stop is the same, or little more than a Syllabical Stop; the Rythmical Stop is imperceptible, and yet it is a Stop, says *Aristides*, and the Cæsural Stop, or the Division of the Verse into Members, is little more than the half Foot Stop; and as these Stops, or this Division of the Verse into Members, is the Foundation of all the Harmony we find in Verse, we are therefore obliged to make our Verse according to this musical Art, and to read this Verse, when it is made, according to these musical Stops, or as the *Greeks* and *Latins* read this Verse.

*F I N I S.*

